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passed bold washes of sepia taking out lights as he proceeded. This work, which gave the light and shade, color and relief of the subject, was reproduced by the mezzotint or aquatint, mostly the work of the engravers Charles Turner and Thomas Lupton. It is said that the plates yielded no more than twenty or thirty fine impressions, and from this one may judge of the value of a complete set of such impressions at the present day. That exhibited at the Grolier Club was valued at \$20,000. By far the greater part of it belongs to Mr. Howard Mansfield, of New York, a few impressions were lent by Mr. S. P. Avery, and a pencil drawing of one of the subjects belongs to Professor C. E. Norton. Mr. Russell Sturgis delivered an admirable address on the opening evening of the exhibition.

THOSE who remember the "Apollo and Marsyas," formerly belonging to Mr. Morris Moore, may be interested to learn that its position in the Salon Carré of the Louvre has just been changed. It formerly occupied a very good place on the line. It is now placed higher, but in a good light, on the opposite side of the room, near the "Belle Jardinière" of Raphael.

ANIMAL LOCOMOTION.

To painters and sculptors of animals, at least, the most remarkable result of the invention of instantaneous photography is the collection of photographs of animals in motion made by Mr. E. Muybridge under the auspices of the University of Pennsylvania. While the work was yet in progress interest was excited in various quarters by the unexpected grotesqueness of some of the forms thus caught after the beginning and before the accomplishment of an action. Several of the positions assumed by horses, dogs and other animals in leaping were particularly novel; and the motions of the wings of birds in flight looked "queer" to artists who had made a special study of this branch of animal painting. Now that nearly eight hundred plates, containing more than 20,000 figures of men, women, children, beasts and birds, have been published, it is easy to see that the work has, for artists and scientific men, a much stronger interest than that attached to mere curiosity. It is plain that not only the more striking novelties—which are many—are worthy of study; but that the entire set of photographs, even those which depict the slowest movements of the human body, and to which artists have for ages approximated more or less closely, according to their powers of observation, are full of useful lessons, mostly regarding matters of detail, it is true, but such as may add life and spirit to compositions by no means very deficient in these qualities. It need hardly be said that the photographs are not intended to be used as copies;

some of them would be ill adapted to that purpose, but they fix hundreds of points which might escape the most

practised eye, and they will serve to supplement an artist's sketches and studies from life in a manner which give us the actual living model arrested in the midst of the most violent motion; and not only then, but at a dozen different instants in the course of it. They furnish also an opportunity to study simultaneous back, front and side views of the same attitude, something which obviously could not be had from the living model without the interposition of the electrical photographing apparatus of Mr. Muybridge. It is unnecessary to dwell on the advantages thus offered to the student of human or animal forms in action.

But while thus useful to the student, by far the greater number of these photographs are beautiful objects in themselves. The grotesque attitudes spoken of above are not many. Mr. Muybridge, in selecting his models, took the precaution to choose each time some one especially adapted for the work in hand. Thus, the groups of boxers and wrestlers, and the single figures shown running, leaping and so forth are taken from professional or amateur athletes. The figure showing the actions of lifting, carrying heavy weights, striking with a hammer, are those of laborers or mechanics used to the work represented. The female figure is shown in actions usual to women. There is consequently a degree of naturalness which would hardly be expected. And, as the models were usually well made and graceful, the lines are in the majority of cases beautiful. The lighting being that of the open air, very interesting effects of light and shade are numerous. Among the most charming of the compositions, if we may so call them, are those in which a diaphanous drapery has been thrown about the model. The harmonies of line caused by its movements agreeing with those of the body seen through it are exquisite.

One of the most curious results of the work is the vindication of peculiarities in the drawing of animals by people who have brought to that branch of art unusually quick perceptions. Some of the oddest positions in which the cat is here shown, springing and crouching,

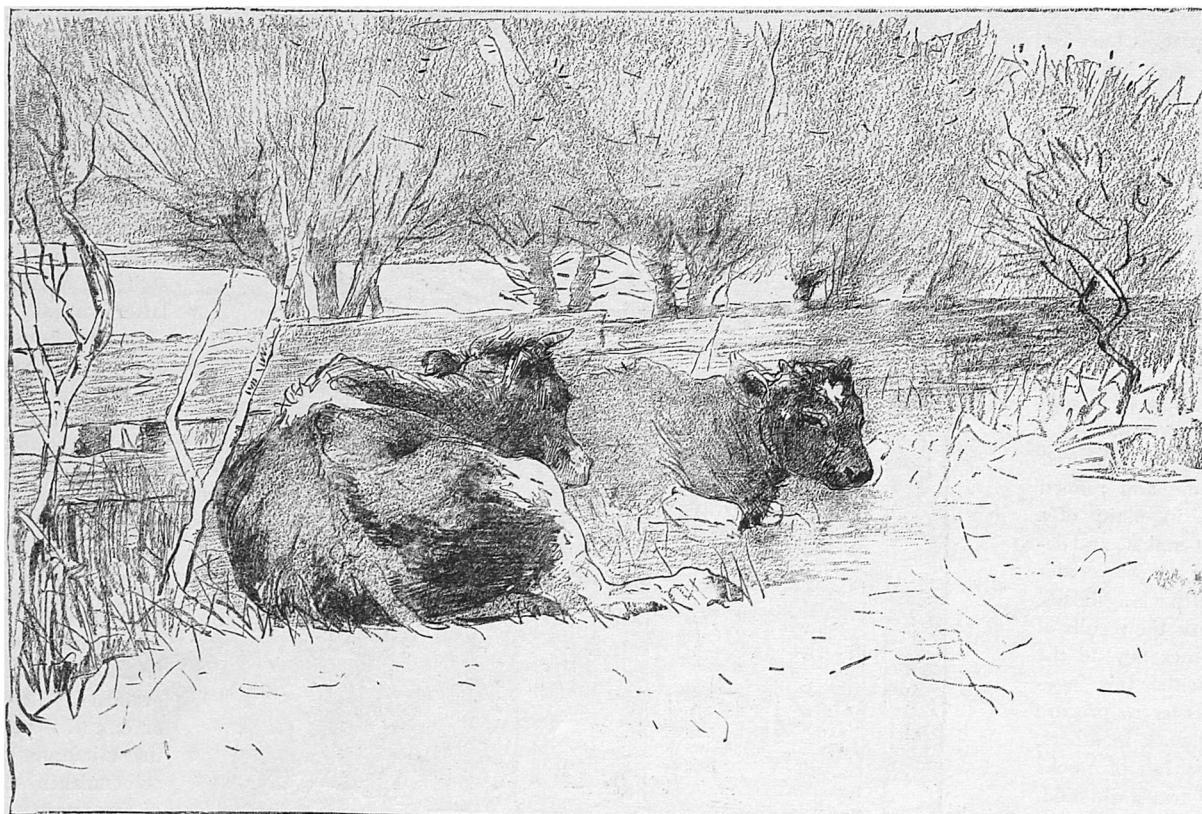
may be found indicated with considerable approach to the truth in Indian and Persian miniatures. Many of the photographs of birds look as though they might have been taken from Japanese kakemonos; and some strange positions of a horse's legs in jumping, walking and running are to be found in works by one of our living artists made before the publication of any of these photographs. Numbers of other artists have since made good use of them, without reckoning the numbers of amusing distortions of the animal form which the few grotesque-looking ones have suggested to our caricaturists.

These latter do not seem, as yet, to have drawn from a special set of photographs of abnormal movements, of lame, half-paralyzed and otherwise afflicted persons made for the benefit of physicians. It tells well for the progress of humanity, in this nineteenth century, that such subjects are no longer relied on to provoke laughter.



"THE HERMIT." BY KRUSEMAN VAN ELTEN.

DRAWN BY THE ARTIST FROM HIS WATER-COLOR PICTURE IN THE NATIONAL ACADEMY OF DESIGN.



"IN THE MEADOW." BY GEORGE POGGENBEEK.

DRAWN BY WINSLOW HOMER FROM THE PICTURE IN THE NATIONAL ACADEMY OF DESIGN.

not all the anatomical models in the world, nor even the academical drawings of the masters, can equal. They